

"Curtain Call!"



Julia Dean, for the first time in her stage career, appears in a musical production; Charles Purcell, of tenor fame, is the gentleman in the adoring attitude, and "The Magic Melody" the lucky play that boasts two such accomplished artists.



Miss Ruth Rose, leading woman with Otis Skinner in "Pietro," a new play by his wife, now at the Criterion. Mr. Skinner's rôle is that of an Italian, and Miss Rose, as his daughter, plays with much warmth of feeling.



Helen Shipman the chief whirler of the new Morris Gest "Midnight Whirl" in the Gold Digger in the "Profiteers" number of that peppy show atop the Century Roof. Which despite the Eighteenth Amendment is enjoying pre-war popularity.



Away with Happiness and give us "Sorrow," say we—if that much maligned state of being is half so attractive as when portrayed by beautiful Doris Lloyd in G. M. Anderson's "Fringes of 1920," now showing at the Forty-fourth Street Theater.



Ever charming is Dorothy Dalton, whether appearing as Chrysis, the courtesan, in "Aphrodite," in a headdress of ancient Babylon, or as a chic New Yorker in this ultra-modern velvet chapeau.



Pauline Leland, one of the dainty maids of "Song Scenes," Ned Wayburn's musical revue that's attracting so much attention up at the Capitol.



Fur-betrimmed Edith Day, perched upon a window seat, dreamily reflects upon the fame and glory which have so rightfully become hers since she assumed the title rôle in "Irene," that joyous musical comedy which is holding its own so well at the Vanderbilt.



Marion Green, who plays the title rôle in "Monsieur Beaucaire," the Messenger-Tarkington romantic light opera which is delighting nightly at the New Amsterdam. His singing of "The Rose Song" in the prologue is particularly effective.